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View from Tuesday, July 6

No. 406

Sale Friday Evening, July 9, 1926

JAPANESE COLOR PRINTS

FINE CONDITION AND GOOD COLOR

INCLUDING MANY

RARE EXAMPLES



TO BE SOLD AT AUCTION

FRIDAY EVENING, JULY 9TH, 1926

At 8 o'clock

View from Tuesday, July 6th, 9.30-5.30

THE WALPOLE GALLERIES

12 West 48th Street

New York

Telephone Bryant 4140

To the Walpole Galleries, 12 West 48th Street, New York

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(OVER)

JAPANESE COLOR PRINTS

FINE CONDITION AND GOOD COLOR

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RARE EXAMPLES

Among the Finer Prints being the Large Flower and Bird Print, "Carnations and Sparrows," by Hokusai; a Young Komuso at the Yoshiwara; and "Burning Love Letters," Hashiraye by Koriusai; Utamaro's "Despairing Lovers"; Hiroshige's Triptych, "Enoshima"; a Kisokaido Station by Yeisen, from the Gookin-Spalding Collections; Triptychs by Shunyei, Kunisada and Hiroshige; Primitives in Hoso-ye Form by Tadaichi, Kiyohiro, Kaisai Masanobu; "The Poem Dance" by Kiyomasa, all in extremely good condition.

A Number of Good Panels by Shuhsho, Shunyei and their School; Very Lovely and Clear Bird and Flower Panels; "Numadsu" and Other Famous Hiroshige Snow Prints.

A Few Paintings and Surimono, including Two Dark Blue Chinese Figure Subjects, with Bodies in Gold and Blue,
AND AN EARLY CHINESE FIGURE RUBBING.

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WALTER S. SCOTT, AUCTIONEER

Conditions of Sale

1. ALL BIDS TO BE BY LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AFTER 9:30 O'CLOCK THE DAY FOLLOWING THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during or immediately after the sale, but all bills and goods will be ready at 9:30 o'clock on the day following the sale.

5. TERMS CASH. If accounts are not paid at the close of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Priced copies of this Catalogue at \$2.00 each after the sale.

THE WALPOLE GALLERIES

[MRS. EDWARD TURNBULL]

12 West 48th Street, New York, N. Y.

This Sale will be conducted for the Walpole Galleries by
MR. WALTER S. SCOTT

CATALOGUE

OF

JAPANESE COLOR PRINTS

1. TOYOKUNI I. Noble Lady and Two Maids. Early example in soft pink.
2. KUNIYOSHI. Man carrying woman through tall grass. Fan landscape in top.
The flight of the despairing lovers.
3. ——. GIRL BATHING. Seated before a red tub.
4. HIROSHIGE. The drum bridge, from the 100 views of Yedo. Soft fronds of pendant wistaria, green pine and blue water.
5. NAGAMUNE. HOSO-YE PRINT. Tall graceful figure under cherry blossoms, tying her obi of flowered yellow.
6. BUNCHO. Fan print in soft pink. Head of a girl. Charming.
7. SHUNSHO. Fan print. Girl's head, wearing pink robe tied with black. Jar seal.
8. EIZAN. Girl with bow and arrow. With a young boy (also shooting) and an attendant on a yellow balcony.
9. HOKKEI. SURIMONO. A silver cat blinks sleepily on a red lacquer stool, half hidden by a huge gold basket hat.
Rare and lovely.
10. TOYOMARO. HOSO-YE. Figure in Pink. "The Hobby-horse Dance." Rare.
11. KIYONAGA (attributed). Two noble ladies in summer gauze. Landscape green, yellow and rose.

12. KIYOMITSU. HOSO-YE. Women in sage green and black crest under a spreading cherry tree. A little rubbed, but splendid color values. Segawa Kikunojo as Oshishi, a famous beauty.
13. EIZAN. Woman in grey and pink, with sake cup.
Seeing in her sake dreams the portrait of her lover.
14. KIYONAGA. Two women passing a courtesan in a soft black robe on a bridge. Square or chuban form. A lovely print.
15. SHUNSHO AND SHIGAMASA. Two women of "the green houses," with a book of poems.
16. —. Large print. Three courtesans arranging flowers. Soft pastel pinks and lilac.
17. BUNCHO (attributed). Four figures in soft tan. Lady and three men on a balcony watching the cuckoo sound his flying note of spring. Oblong small chuban form.
18. KUNIYASU. Lady in pink, with pipe. Exquisite color.
19. MINAMARO. Large head. A girl winding thread on a cardboard; lavender and black, relieved by Pompeiian red.
20. SHUNSHO. HOSO-YE. Man seated with a lute on the shore, charming butterflies and bees. Rare and unusual subject and fine color.
21. SHUNYEI. Samurai in tan. A splendid color scheme, with large feathered arrow shafts on his orange robe, over a deep red in a shokko pattern with white.
22. TOYOKUNI. The black and white robe.
23. EARLY TOYOKUNI. Samurai in purple and tan and a lady in a white gauffered gown.

24. HARUNOBU. Date 1770. Fishing from a house boat.
 A GROUP OF FOUR PEOPLE IN A HOUSEBOAT, the reed blind of which is pulled up. A man fishing with his arm round a girl and two others looking on. Unsigned. Oblong square form. Good.
25. UTAMARO. Four figures, one a tall graceful lady, who looks at her seated companions. A lighted andon and storks flying over give a poetic touch.
26. HIROSHIGE. White egrets on a blue field and stream. One of the finest "blue prints" of the Upright series.
27. ——. Bird, peacock and rose; narrow panel print in fine color.
28. TOYOKUNI. Man with lantern and Yoshiwara beauties.
29. ——. Kintoki riding a huge black bear.
30. EIZAN. Two ladies, one in pink, one in black.
31. ——. SQUARE PRINT. Boy in boat, under a willow.
32. TOYOHIRO. Ladies under the cherry blossoms. Windy day on a hillside. (Rubbed.)
33. TOYOKUNI. THE SALT GATHERER'S DAUGHTER. Graceful figure in pink and grey.
34. UTAMARO. WOMEN WASHING CLOTHES in a yellow tub. Woman with pipe looking on. Hayashi seal.
35. KUNIYASU. SCENE IN A TEA HOUSE AT TSUKUDAJIMA, right hand sheet of a triptych. A lady in black making a salutation and one beside her giving a packet to a third standing. Full size, upright.
36. SHUNYEI. HOSO-YE PRINT. A man in purple haori over a striped skirt pointing with the end of a fan.

37. UTAMARO. Flower arrangement. Hanging bowl and an iris. Narrow panel.
38. HIROSHIGE. Lily pad and flying kingfisher. Panel print.
39. ——. Iris and pair of swallows. Panel print.
40. UTAMARO. Scolding bird on a bamboo stalk. Narrow panel.
41. THE DEMON QUELLER. Shoki holding up a wretched little red oni or demon by the feet.
42. HIROSHIGE. The ferry boat, from the "Tea House" series. Oblong folio, margins.
43. UTAMARO. Surimono. Flower arrangement. Wistaria from a shell, hanging on a doorway.
44. KUNISADA. Small plate. Lady at foot of steep mountain path. Landscape copied from Hiroshige.
45. TOYOKUNI. Landscape in pink and grey. An extended landscape with many activities—men gardening, travelling, sitting in tea house, etc.
46. YEISEN. BLUE PRINT. A lovely geisha in blue, walking by a cherry tree near an andon and a bamboo fence. Fine clear printing in several shades of blue.
47. KIYOMASA. PRIMITIVE; in tan and black. Hand colored.
 The "Poem Dance," a composition of remarkable quality; the dancing figure on noble lines wearing black over a flowered robe.
48. HIROSHIGE. Snow at Ochanomizu. Yedo Meisho series.
49. HOKUSAI. LARGE SURIMONO. Three figures in a landscape—a woman traveller, a man and an inn with a man playing the koto.

50. HIROSHIGE. The rising moon. Margins. Oblong folio. A lovely printing of a twilight landscape in grey and green, with light clouds across the horizon moon.
51. ———. Horse dealer's street, fire tower and drying silk.
52. GAKUTEI. Surimono. A courtesan in a dress stiff with silver and pink. Hayashi seal.
53. UTAMARO. "The Lookout." Three figures, two in pink, one in black and green. Very fine color and condition.
54. YEISHI. Three courtesans in pale green, pale pink and black, with their kamuros. Near a shop.
55. TSUKIMARO. Pupil of Utamaro. Two women in pink and green, boy with kite. Charming grouping.
56. UTAMARO. Carp in black, square form.
57. GAKUTEI. Carp and waterfall. Very fine. Probably late.
58. KUNIYOSHI (attributed). The dragon ship, with the Seven Gods.
59. UTAMARO. Lovers. Two large heads. The man a striking figure in a yellow sun hat; the girl in very pale rose and black.
60. TOYOKUNI. Two women on the bank of a river, one washing clothes and the other looking on. One sheet of a Tama River triptych. Full size, upright, gauffrage. Signed Toyokuni.
61. SHUNKE. TRIPTYCH. The Shops, with twelve figures in groups in rich soft color, seen again the Chinese blue shop curtains. Very effective.

62. KIYONAGA. Kintoki and the carp in rose. (Stained.)
63. HIROSHIGE. Travellers on the dark mountain side.
64. KIYOHIRO. Hoso-ye. A rare primitive, hand colored in tan and black. Showing the figure of a man in a large check squared with large cherry blossoms.
65. KUNIYASU. Lady in pink reading a letter, crouching in a wistaria arbor.
66. ——. Courtesan in pink and green, carrying a tobacco box.
67. HIROSHIGE. Lobster. Fine dark red, from fish album.
68. ——. Fish, oyster shells and flowers. From fish album.
69. KUNISADA. "The Bather." Trimming her finger nails, seated by a pile of cushions.
70. HIROSHIGE. Fish and oyster shells. Square form.
71. HOKUSAI. Black and white. Two little kylin under the peonies.
72. HIROSHIGE. Panel print. Boat passing pillar under Riogoku Bridge while the moon is rising.
Illustrated in the Memorial Catalogue.
73. SURIMONO. Four black sleeping crows on a branch. Seen against blue sky and white full moon.
74. YEISEN. Bird of Paradise, flower and rocks, in a fan print.
75. HIROSHIGE. Travellers passing a crooked tree, in a green field.
76. ——. The Meguro Station, or False Fuji. Erected for view of Fuji seen in the distance.

77. —. Upright series. A fine blue water view.
78. —. Horizontal series. Orange torii and groups of people. Very fine clear printing.
79. —. Procession under the cherry blossoms, led by two horsemen.
80. KUNIYOSHI. Snow scene. One of the quaint acts of filial piety when the child finds the Japonica blossoms in deep snow. Beautiful color, margins.
81. HIROSHIGE. Numadsu Bridge and mountains. Snow scene. (A little browned.)
82. —. Large figure series. Maple leaves in brown.
83. KUNIYOSHI. The tiger being stopped by the empty hand. "Acts of Filial Piety" series.
84. HIROSHIGE. Rain at Okitsu.
85. —. Rain and cherry blossoms. Margins.
86. —. Okabe, the mountain pass at Utsu-Noyama, a famous "grey print," in fine tone.
87. —. Snow print. Red temple and pagoda. Heavy snow on the large procession.
88. YEISEN. Seated lady in blue and rose. Flower in bamboo holder. Landscape insert.
89. SURIMONO. Beautiful girl reading book.
90. HIROSHIGE. Snow at Nihonbashi.
91. —. Drinking tea on the heights over the sea. (Time browned.)

92. HOKUSAI. Surimono. Protecting the old tree. In delicate green and brown.
93. ——. Pontoon bridge. Snow scene from the "Famous Bridges."
94. ——. Travellers in green, red and brown. Dyeing silks, fishing, green foothills and deep red round mountain.
95. SURIMONO. Black crow and red sunrise. The crow on a torii near a pine. VERY EFFECTIVE. RARE.
96. SHUNYEI. HOSO-YE. Woman in tan in a snow scene at a bamboo gate. (A few worm holes.)
97. HIROSHIGE. Panel. Traveller on horse back in good blues, etc., crossing a stream, where wild roses grow.
98. YEISEN. VERY FINE. Agei Station from the Kisokaido. From the Gookin-Spalding Collections.
99. HIROSHIGE. Maple leaves in a yellow landscape. Upright.
100. ——. "The Lateen Sail" on blue waters.
101. ——. Tea house in spring. Oblong folio.
102. ——. Mail carriers at the Round Mountain.
103. ——. Big torii in grey; groups of people, buildings, etc.
104. ——. Girls in a landscape going down to the bridge. Fine blue tones.
105. ——. The painted rocks. From the Tokaido.
106. ——. Fuji through the great torii by the sea; grey-blue.
107. ——. Three girls (large figures) and waves. (Time worn.)

108. TOYOKUNI. Triptych. Procession of many figures in early Toyokuni colors, against a green mountain background.
109. SHUNSEN. Diving girls gathering sunfish in gaufered water. In bright red and pale green. Fine color, and rather unusual in such good condition.
110. YEISHIN. Pretty girl in white and blue carrying cloth. "Artist only known by half-dozen prints."—Ficke.
111. HIROSHIGE. Stork in tall grasses. One of Hiroshige's most graceful panel prints. Rare.
112. HOKUSAI. Birds and flowers. One of the large prints and very desirable. It shows three Chidori birds over gay bunches of carnation pinks, through which a large lily leaf or two is growing.
113. HIROSHIGE. Fish; a large pink carp.
114. UTAMARO. Two large heads. Lovers. Black, pink and lilac.
115. YEISEN. Geisha with black samisen box and sake pot, on a red bridge.
116. YEISHI. Woman tying flowers to a stake by a stream. Square form. (Time browned.)
117. HOKUSAI. Square small print in good colors, showing woman beating cloth.
118. HIROSHIGE. Crooked pines by the seashore.
119. ——. Snow scene at Bikuni Bridge.
120. ——. Snow scene. An oblong print, with large temple in grey and palest pink, with passers-by all in deep snow. Full margins, fine color. A lovely print.

[Hiroshige—*Continued*]

121. ——. Snow scene. Travellers entering village from over a hill. A famous scene.
122. ——. Views of Fuji. "Seven-Ri Beach" (Plate 19.) Illustrated in Basil Stewart's book.
123. ——. Views of Fuji. Geisha girls in a boat to left in front of the bridge.
124. ——. Temple and pagoda and crowds of worshippers.
125. ——. Gorge; yellow rocks; and Fuji Mountain stream.
126. HOKUSAI. Small print. Bright colors. Girls gathering and drying mulberry leaves.
127. HIROSHIGE. Needle rocks at Yenoshima. Fine blue.
128. SHUNSHO. Man with black mirror. His robe in soft pastel colors, with stork crest. Hosoye.
129. YEISEN. Large head; girl with shuttlecock.
130. HIROSHIGE. Ferry boat at Sumida River. Smoke from pottery house. "100 Views."
131. ——. Kaianji. A hill with flaming maples. From the "Views of Yedo."
132. ——. Posthouse; travellers with horses resting. Fine color print by Hiroshige.
133. ——. Yellow sails, black rocks, blue sea.
134. ——. Yoshiwara, cherry blossoms and procession.
135. ——. Blue print. HACHIMAN SHRINE. Large stone torii. Yedo Meisho series.

[Hiroshige—*Continued*]

136. ——. Yoshiwara under a full moon. Red “kikakudo” seal on the margins.
137. ——. Kanazawa series. Fuji at the end of the street of shops.
138. ——. Yoroï ferry boat and timber yards.
139. ——. Fireworks over the Ryogoku Bridge. Fine deep night color.
140. ——. Travellers on a bridge spanning a chasm. Fine color.
141. SHUNTEI. Warrior on a brown horse, among pine trees.
142. YEISEN. From sixty-nine provinces. Moonlight on the city and river.
143. HIROSHIGE. Four men on a bridge; landscape in dark blue showing hills and river.
144. ——. Yellow rocks and foot bridge over a mountain torrent.
145. ——. Temple and torii, cherry blossoms and crowds of people.
146. ——. Falls of Lake Biwa; deep blue between high grey rocks.
147. ——. Hida. Basket transportation over the blue swift stream.
148. ——. Large sail boat approaching a temple.
149. ——. Large flat top mountain near blue waters, dotted with sail boats.

[Hiroshige—*Continued*]

- 150. —. Tokaido series. Barrier stop.
- 151. —. Tall grasses and Fuji. Flowers in bright colors.
- 152. —. Tokaido series. Horse fair, with horses feeding in the rice fields.
- 153. —. Shinagawa; Number 65 in Memorial Catalogue. In proof state and very fine. Four people are grouped under the blue umbrella.
- 154. —. Woman on verandah. Red lanterns and bright colors in the pomegranate hue.
- 155. —. "The Crying Rock." TRAIL UP THE MOUNTAIN. This print was reproduced by Kunisada with woman in foreground. (See No. 44.)
- 156. —. Boats under the great bridge.
- 157. —. Futagawa or "Monkey Race Course."
- 158. —. Iris pond. A lovely printing.
- 159. PAINTING ON SILK. Attributed to Hiroshige. Small oblong folio, post horses and drivers resting. Painted on silk. (See No. 132.)
- 160. HIROSHIGE. Island surrounded by blue water.
- 161. —. Cherry blossoms near the sea.
- 162. —. Picnicking under the cherry trees.
- 163. YEISEN. Blue print. A charming young geisha tripping along on her clogs, by a blue fence, andon and cherry tree. Fine condition and beautiful color.

164. HIROSHIGE. FIRST TOKAIDO. Fuji from the river path.
165. SURIMONO. Gold and silver printing. Shoki writing up "sins" on a gold table.
166. HIROSHIGE. Satta-No-Kaijo. Fuji seen through the great wave. In the province of Suruga. Very good indeed.
167. ——. The "five swallows" print. Wide panel (stain towards the top). Very lovely.
168. ——. Cherry flowers in a blue pot on stand. Delicate coloring and form.
169. ——. Blue kingfisher and rose, wild pink Japonicas. An exquisite panel.
170. ——. Kingfisher and flower of hibiscus. All in purple tones.
171. ——. Swinging bird and flower of cherry.
172. ——. Mandarin ducks swimming down stream.
173. HOKKEI. SURIMONO. Warrior with a red bowl.
174. HOKKEI. SURIMONO. Crescent moon in pale pink and fence post in pale rose and green seen against black shadows. VERY RARE.
175. HOKKEI. SURIMONO. Girl as a monkey trainer. Charming subject.
176. TOYOHIRO. SURIMONO. Crab in orange red as a treasure boat for the Seven Gods of Luck.
178. EARLY TOYOKUNI. The Duel. Two figures in grey and black, with swords.

[Early Toyokuni—*Continued*]

179. ——. Hosō-ye. Man in grey, green, pink and lilac, with a banner.
180. TOYOHIRO. Carp and waterfall in black and white. Square form.
181. SHUNSEN. Woman riding a horse. Four attendants. Color, soft pink and green.
182. UTAMARO. Lovers; two large heads with black caps. The girl with a sword.
183. HOKUSAI. Long horizontal print. Old man feeding the turtles. In soft brown and green; a princess and attendants approaching.
184. SHUNSEN. DIPTYCH. Two men in bright colors on a green background, as a stream.
185. TADAICHI. LARGE HORIZONTAL PRINT OUT OF THE ORDINARY. Woman and her children fleeing in the storm. Very early hand coloring.
186. EARLY HIROSHIGE. Long horizontal print. A man in a cherry blossom robe on grey, carrying plum boughs, leading a grey ox. A rare form, subject and color in good condition.
187. OKUMURA MASANOBU (1685-1768). Uncut diptych. Lady dipping letter in water. In a trailing light green robe, patterned in bold pink peonies and edged with orange color, she stoops over a black bowl.
188. TOUIN. Large uncut diptych. A crowned court lady and man at lunch under a cherry tree. Soft pink and green.

189. HIROSHIGE. No. 218 in Memorial Catalogue. Diptych. Ladies in blue in the snow by the river. Another in green stepping from a boat.
190. HOKUSAI. Long horizontal print in soft colors. Six women on a verandah admiring the moon rise over the river, which is partly frozen.
191. KEISAI MASANOBU. Large uncut diptych. (This artist's prints are very rare. See Ficke's book.) From his famous "Women of the Green Houses." (Worn at top.)
192. HIROSHIGE. Kakemono-ye. Kylin throwing its young from a grey cliff, on which pink peonies grow. A famous panel.
193. OKUMURA MASANOBU. PILLAR PRINT. A dream. The man dreams he is meeting his sweetheart. The dream, in picturesque Japanese fashion, is coming out of his mouth.
194. KORIUSAI. Pillar print. A young girl in pink and grey burning her love letters over an orange brazier and in the smoke above seeing herself and lover.
195. SHUNCHO. Pillar print. Woman kneeling to a man in black haori.
196. HOKUSAI (attributed). Pillar print. Two of the Happy Gods, Daikoku and Ebisu, in friendly mood.
197. ——. PILLAR PRINT. Carp and waterfall. Black and white, and very faint coloring; the carp in palest yellow; some blue in the waterfall.
198. YOSHIKADSU. PILLAR PRINT. Seven Gods of Fortune in ship, with dragon prow and stork overhead.

199. KUNIFUSA. A gorgeous large bird of paradise and a deep blue and green flowering print. Pillar print.
200. EIZAN. PILLAR PRINT. Sun, hawk and pine. Fine color and clear printing.
201. PILLAR PRINT. Falcon on a rock, with red rising sun above.
202. ISODA KORYUSAI, 1720-C. 1782. Hashirakake. A komuso standing under a barred window in the Yoshiwara, looking up at two girls who are looking down at him. Signed Koryusai.
203. RANTOKUSAI. Pillar print. Five Wise Men and a woman in a splendid grouping and color.
204. EIZAN. Kakemono-ye. A courtesan in a gorgeous robe, with chrysanthemum obi.
205. HIROSHIGE. Kakemono-ye. Hawk on pine. The setting sun just dropping into the picture.
206. YEISEN. Kakemono-ye. A geisha huddled in a soft black robe of dragon pattern over pink.
207. EIZAN. SHORT KAKEMONO. A girl in mustard green in a charming pose bending back to tie her tan obi, brocaded in lavender "butterfly-weed" and shokko clusters.
208. YEISEN. KAKEMONO-YE. A "lady of many hairpins" in a gorgeous robe, with huge carp obi.
209. EIZEN. KAKEMONO-YE. "The Black Bamboo Robe." Large figure of a geisha.
210. TOYOKUNI. KAKEMONO-YE. Tall girl in a dark robe going to the bath.

211. EIZAN. KANEMONO-YE. A splendid yellow and black tiger, with brilliant blue eyes, slipping round a huge grey bamboo tree.
212. ——. KAKEMONO-YE. Eagle on the pine, sun setting. (Browned.)
213. HIROSHIGE. KAKEMONO-YE. Stork on the pine seen against a huge pink sun, about as big as a plate, and a gnarled old pine.
214. UTAMARO. PANEL. "The Despairing Lovers." The Lovers, who, forbade to wed, preferred to die together. Taking her on his back they waded out into the sea. Very fine color and condition. A BEAUTIFUL LARGE AND RARE PANEL BY UTAMARO.
215. SHUNSEN. KAKEMONO-YE. Large figure of a courtesan in grey and Chinese blue over pink. Her obi in carp pattern.
216. KUNIMARO. KAKEMONO-YE. A courtesan, very gay, in a mustard robe and large black obi.
217. KUNISADA. KAKEMONO-YE. A girl in a thin silk robe going to the bath.
218. EIZAN. KAKEMONO-YE. The man with chrysanthemums. Illustrated in the Kawaaura Album. A splendid figure in a black haori over lavender and checked blue; holding an open pink fan, and two chrysanthemum sprays dropping from the other hand.
219. ——. KAKEMONO-YE. Shoki the Demon Queller. Very fine and rugged in deep green-blue.
220. KUNIYASU. TRIPTYCH. Procession of a princess and twenty ladies under the cherry trees.

221. TOYOKUNI. TRIPTYCH. Snow scene; man and two ladies by a river.
222. KUNIYOSHI. TRIPTYCH. Boating party, snow in background, but water very blue and Mandarin ducks out.
223. HIROSHIGE. TRIPTYCH. River, landscape and three large figures, man and ladies.
224. TOYOKUNI. TRIPTYCH. House party, gay scene.
225. KUNISADA. TRIPTYCH. Night scene. Moonlight on the iris pond, with a group of men and women.
226. TOYOKUNI. TRIPTYCH. A group by the water, under thick cherry blossoms.
227. TOYOKUNI (attributed). TRIPTYCH. Night scene. Group of actors, masked; a duel between one and Shoki, etc.
228. KUNISADA. TRIPTYCH. Musical party of five ladies.
229. ——. TRIPTYCH. Man playing the flute and ladies with lute, etc.
230. ——. TRIPTYCH. Night on the balcony, with boats on the river and groups smoking and playing the samisen.
231. KUNIYOSHI. TRIPTYCH. "The Snow Cat." Seven ladies amusing themselves after a snow storm, making a huge "snow cat."
232. ——. TRIPTYCH. Big waves in blue, with a warrior swimming the torrent.
233. KUNINAGA, 1780-1804. TRIPTYCH. Pleasure boats thick as peas in a pod on the Sumida River. Very effective pink and black.

234. SHUNYEI. TRIPTYCH. A prince returning from battle on Fuji plain. He rides a red horse and has a red umbrella held by an attendant. Troops follow. Fuji towers over the background.
235. HIROSHIGE. TRIPTYCH. Enoshima; crowds visiting the shrine.
236. TOYOKUNI. TRIPTYCH. Man and two girls on a bridge by moonlight.
237. KUNIYOSHI. TRIPTYCH. "The Shower." Man and ladies sheltering under a large tree.
238. ——. TRIPTYCH. Snow scene. To left a man and a woman hovering over a brazier. Through the open window can be seen a garden, lantern and bridge with people, all in heavy snow. At the right, a mother helps a child make a snow man.
239. TOYOKUNI. TRIPTYCH. Tama River (?). Three pretty girls under autumn maples washing clothes at the stream.
240. KUNIYOSHI. TRIPTYCH. Mist print. Three large figures of girls in the foreground, while shadowy men and animals appear in the misty distance on the grey ground.
241. EARLY HIROSHIGE. Mother holding up her boy. Date 1817. Illustrated in Memorial Catalogue, No. 3. This print is very rare. It is time faded but still retains good blue and black tones.
242. SHIGEMASA. A large sheet showing the fifty-three stations on the Tokaido. In tan and pink. 23 x 44 inches.
243. CHINESE PAINTING. A group of four in a grotto examining a painting. Above are other groups with flowers and a child in the clouds under a pine. Some blue is used and the faces and bodies are in gold and silver. VERY STRIKING.

244. CHINESE PAINTING IN BLUE AND GOLD. A long wall panel, with a group of sages. Their bodies in gold bronze on a midnight blue ground, with a gold veined dragon wheeling overhead; another deity riding on a mythological animal below.

245. CHINESE STONE RUBBING FROM A TEMPLE WALL. 29 x 29 inches. Thirty silhouettes of figures, walking, kneeling, on horseback, arguing, etc. Very early and interesting archaeological specimen.

246. WALNUT SCREEN. Three-panel, 25 x 65 inches. Dark brown stamped leather screen. In good condition.

SEASON 1925-1926

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